

GRANADOS
GITÁRDARABOK
STÜCKE FÜR GITARRE
PIECES FOR GUITAR

(VELASCO)



EDITIO MUSICA BUDAPEST

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ENRIQUE GRANADOS
GITÁRDARABOK
STÜCKE FÜR GITARRE
PIECES FOR GUITAR

Átírta — Übertragen von — Arranged by
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VERECZKEY László



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TARTALOM

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VALSES POÉTICOS

No. 1

Enrique Granados
(1867—1916)

The image displays a musical score for the song "Melodico" by Giuseppe Di Stefano. The score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into several systems, each with a measure number (1, 5, 9, 13, 17, 21) and a section label (Melodico, B, ossia, a tempo, f).

The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a complex rhythmic pattern in the right hand, often playing chords or triplets. The vocal line is characterized by melodic leaps and a variety of note values, including eighth and sixteenth notes.

Key markings include "Melodico" at the top, "B" (Basso) for the piano part, "ossia" (or) for an alternative version, "a tempo" (at tempo), and "f" (forte). The score also includes dynamic markings like "p" (piano) and "f" (forte). The piano part includes a section labeled "ten. rall." (tension, rallentando) and another labeled "ten. a" (tension, alla). The score concludes with a final measure marked "f" and a fermata.

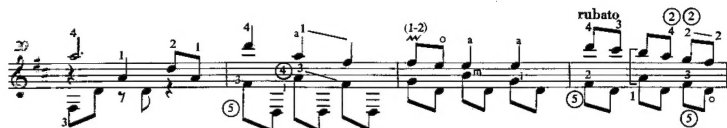


No. 2

⑥ - Re

Tempo di Valse noble





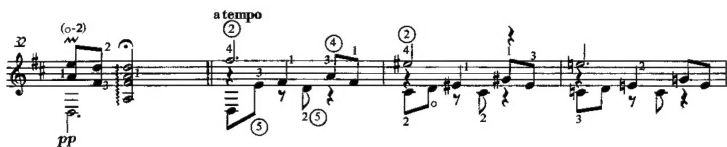
cresc.



pp



Adagio



a tempo



D.C. al Fine

No. 3

⑥ - Re

Tempo di valse lente

Musical score for "Re" (No. 3), a waltz in 3/4 time. The score is written for piano and features various musical notations including dynamics, articulation, and tempo changes.

The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tempo di valse lente". The initial dynamics are *mf* (mezzo-forte) and *p* (piano). The score includes several measures with fingerings (1-4) and articulation marks (accents, slurs).

The score is divided into systems, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated. The tempo changes include *cresc.* (crescendo), *dim.* (diminuendo), *con spirito* (with spirit), *rall.* (rallentando), *Poco più mosso* (a little more motion), *rall. molto* (very slow), and *a tempo* (at the tempo). The score concludes with the word *Fine*.

The score includes various musical notations such as notes, rests, and accidentals. The key signature changes to two sharps (F# and C#) at measure 21. The score ends with a double bar line and the word *Fine*.

No. 4

Allegro umoristico

ff rimico

The musical score consists of five staves of music, primarily in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro umoristico' and the initial dynamic is '*ff rimico*'. The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics change throughout, including '*mf*', '*p*', and '*dim.*'. Performance instructions include 'Fine' and 'rall.'. The score is divided into sections by repeat signs and first/second endings. The final section is marked 'rall.' and ends with a double bar line and the instruction 'D.C. al Fine'. The piece concludes with a final chord marked 'XII'.

D.C. al Fine

cresc.

The musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note C5, an eighth note B4, and a quarter note A4. The melody continues with a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a quarter note D4, an eighth note C4, and a quarter note B3. The melody ends with a quarter note A3, an eighth note G3, and a quarter note F#3. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' (pianissimo). There are also some handwritten annotations in the original image, such as '(2-3)' above the first measure and '1' below the first measure.

[illegible][illegible][illegible]

D.C. of Free

No. 6

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is in G major, 3/4 time, and consists of 24 measures. It includes various musical notations such as notes, rests, and fingerings, along with performance instructions like *p*, *pp*, *cresc.*, *dim.*, *rall.*, *poco rall.*, *a tempo*, and *ten.*

25

cresc.

con passione

29

dim.

ten.

33

con molta espressione

37

p

41

p

45

rall. molto

p

No. 7

Mosso

Musical score for No. 7, featuring six staves of music in G major (one sharp). The score includes various musical notations such as notes, rests, and fingerings. It is marked with dynamics like *p*, *f*, and *ff*, and includes performance instructions like *Mosso*, *rall.*, and *Fine*. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective staves.

D.C. al Fine

DANZA LENTA

Ben calmato

ppp

p

VII XII

sempre ppp

(0-1) tr

(1-4) tr

(2-4) tr

(2-3) tr

(1-4) tr

rall. assai

(1-4) rall.

a tempo

poco più f
molto ad lib.

The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a tempo marking 'Ben calmato' and a dynamic of 'ppp'. The notation includes various ornaments such as trills (tr) and grace notes, often with fingerings indicated by numbers in circles. There are several measure rests and repeat signs. The score is divided into systems, with measure numbers 6, 11, 15, 19, 23, and 27 marked at the beginning of their respective lines. The dynamics fluctuate, including 'p' (piano) and 'f' (forte) markings. The piece concludes with a 'molto ad lib.' (ad libitum) instruction.



55

58

61

65

69

73

76

INTERMEZZO

Moderato



6 Allegretto mosso



Musical score for the right hand of a piano piece, measures 27-56. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto".

The score consists of nine staves of music. Measure numbers 27, 32, 36, 40, 44, 48, 52, and 56 are indicated at the beginning of their respective staves.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 in circles. Articulation marks like accents and staccato are present. The score includes several repeat signs and first/second endings.

Dynamic markings include *f* (forte), *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). The tempo marking *poco rall.* (poco rallentando) appears at the end of the score.

The score is divided into sections by Roman numerals: XII (measures 36-40), XII (measures 44-48), and XII (measures 52-56).

60 *a tempo*

marcatissimo il cano

64

68

72

76

80

84

89

dim.

94 *poco rall.*

pp

la melodia sentita

98

102

f

106

p

cresc.

110 *poco rall.*

ff

p

a tempo

114

[illegible]

ZAPATEADO

⑥ - Re

Allegro

pp

sempre cresc.

mf

p

f

mf

marcato

mf

23

espr. marcato il canto

dim.

DC

Poco meno (Scherzo)

65 *p*

69 *p*

73 *p*

77 *p*

81 *poco rall.*

85 *a tempo* *pp*

89 *p*

93 *f* *pp* *ff*

97 *Poco meno (Scherzo)* *p*

Detailed description: This is a page of a musical score for a piano piece titled 'Poco meno (Scherzo)'. The page contains nine staves of music, numbered 65 to 97. The key signature is one sharp (F#), and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Performance instructions include 'poco rall.' (poco rallentando) and 'a tempo'. Fingerings are indicated by numbers 1-4 above notes. There are also some circled numbers (1, 2, 3, 4) and a circled 'XII' on staff 85. The score is written in a standard musical notation style with a treble clef.

This page contains ten staves of musical notation, likely for a piano solo. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 2m. Performance instructions include *pp*, *pizz.*, *accel. molto*, *cresc. molto*, *ff*, *D.C. al*, and *% segue*. The piece concludes with a double bar line and the Roman numeral VII.

The notation is as follows:

- Staff 1: Musical notation with fingerings 2, 3, 4, 1, 2, 3, 4.
- Staff 2: Musical notation with fingerings 2, 1, 2, 3, 4, 1, 2, 3, 4.
- Staff 3: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4.
- Staff 4: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 2m, XII, *pp*, *p i*.
- Staff 5: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4.
- Staff 6: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, XII, *p*, *p*.
- Staff 7: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, *pizz.*, *p*, *p*.
- Staff 8: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, *accel. molto*, *ff*, *D.C. al*, *% segue*, *cresc. molto*.
- Staff 9: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, *accel. molto*, *cresc. molto*.
- Staff 10: Musical notation with fingerings 1, 2, 3, 4, 1, 2, 3, 4, VII, VII, VII.

DANZA ESPAÑOLA

(Valenciana)

⑤ - Sol

⑥ - Re

Allegro arioso

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). The tempo is marked *Allegro arioso*. The score consists of six staves of music, with measures numbered 1 through 21. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers 5 and 6 indicate specific notes corresponding to the Sol and Re pitches mentioned in the legend. Performance markings include *p* (piano), *poco a poco*, *cresc.* (crescendo), and *f* (forte). The score concludes with a double bar line at measure 21.

The musical score consists of seven staves of music, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 in circles.

Dynamics and articulations include:

- poco più f* (first staff)
- ff un poco a piacere* (second staff)
- pp* (second staff)
- poco cresc.* (third staff)
- cresc.* (fourth staff)
- poco meno f* (fifth staff)
- pp* (fifth staff)

The notation also features various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 in circles.

56 *p*

59

63 *p*

67

71

75 *poco rit.*

79 *a tempo*
f

83

87 *Tempo I*

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The upper staff contains the melody, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The lower staff contains the accompaniment, starting with a quarter note G3, followed by a quarter note A3, and then a half note B3. The system is marked with a '1' above the first measure of the melody and a '4' above the first measure of the accompaniment.

206

poco a poco dim.

1

3 1 3 1

3 1 3 1

pp pizz.

112 *rall.*

*D. C. al
% e poi:*

116

p

119

poco a poco dim.

122 *rall.*

pp
pizz.

Andante

126

129

dim.

133

pp

Allegretto

Allegretto

5

pizz.

dim.

pizz. con molta fantasia

Tempo I

20

Tempo I

25

Meno mosso



Tempo I



molto rall.



legato



dim. poco a poco



Poco più mosso



33

53

87

97

95

99

23

103

pizz.

cresc.

poco rall.

pizz.

ff

dim. poco a poco

Molto meno mosso

pp

DC. al Φ e segue

dim. poco a poco

DANZA ESPAÑOLA

(Romántica)

⑥ - Re

Molto allegro brillante

6

11

15

20

26 a tempo

31

f

p

pesante

rall.

maestoso

Musical score for a piano piece, page 35. The score consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. Articulation marks like accents and staccato marks are present. The tempo/mood is indicated by *pesante* and *con bravura*. The dynamics range from *poco a poco cresc.* to *più f* and *f*.

75

79

meno *f*

poco a poco dim.

83

p

87

92

96

99

102

105

12.

This musical score is for a piano piece, spanning measures 75 to 115. The key signature is one sharp (F#), and the time signature is 4/4. The notation is in treble clef. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *meno f* (measures 79-83), *poco a poco dim.* (measures 83-87), and *p* (measures 87-92). The score is divided into measures by bar lines, with measure numbers 75, 79, 83, 87, 92, 96, 99, 102, and 105 indicated at the beginning of their respective lines. The notation includes many triplets and sixteenth notes, suggesting a fast and intricate piece. The score ends with a double bar line and a repeat sign.

This page of musical notation contains several systems of staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions include *rall.* (rallentando) and *maestoso*. A section is marked *pesante*. The score includes repeat signs and first/second endings. A key signature change to two flats is indicated by a double flat symbol (Bb) on the staff line. The piece concludes with a double bar line and the word *FINE*.

146



150



154



159



164

*leggiere*

169



172



176



189

*poco rit.**Meno mosso**poco rall.**con espressione**a tempo*

This page of musical notation contains several systems of staves, likely for a piano and possibly a vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1 (Top):** Features a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. A circled '3' is present above a triplet of eighth notes.
- Staff 2:** Continues the melodic line with similar rhythmic patterns and fingerings. A circled '2' is above a group of notes.
- Staff 3:** Includes a measure marked '191'. The notation shows a mix of eighth and sixteenth notes with specific fingerings.
- Staff 4:** Marked '195', this staff continues the melodic development with various articulations.
- Staff 5:** Marked '198', it features a more complex rhythmic pattern with many beamed sixteenth notes.
- Staff 6:** Marked '202', it includes a measure with a circled '4' and a 'VII' marking. A 'pp' (pianissimo) dynamic is indicated below the staff.
- Staff 7:** Marked '206', it shows a series of chords or sustained notes with a 'f' (forte) dynamic marking.
- Staff 8:** Marked '211', it continues the chordal texture with various articulations.
- Staff 9:** Features a measure with a circled '4' and a 'P' (piano) dynamic marking, followed by the instruction 'sempre f' (always forte).
- Staff 10:** The bottom-most staff, it shows a continuation of the musical material with various notes and rests.

The notation is highly detailed, with numerous fingerings and dynamic markings throughout.

Werke für Gitarre

Schulen und Etüden

- 8856 CARULLI, F.: Sechs Etüden (Benkő)
CSEPEI, T.: Bassgitarrenschule
7424 Band I
7449 Band II
— Elektrische Gitarrenschule
7485 Band I
7486 Band II
5505 KLASSISCHE ETÜDEN für Gitarre (Puskás)
8418 NAGY, E. – MOSÓCZI, M.: Gitarren-
schule
Band I
8768 PATACHICH, I.: Kleine Etüden für Gitarre
PÁPAI, Gy.: Übungsbuch für Gitarre
Band I Für junge Gitarristen
Band II Präludien und melodische
Etüden
5675 PUSKÁS, T.: Gitarrenschule
8729 SZENDREY-KARPER, L.: Etüden für
Gitarre
Band I
7754 VERECZKEY, L.: Das Stimmen der Gitarre

Gitarre Solo

- 8818 ALBÉNIZ, I.: Stücke für Gitarre (Velasco)
7020 ALBÉNIZ, I. – GRANADOS, E.: Zwei spa-
nische Tänze (Velasco)
1790 ALTE MUSIK FÜR GITARRE (Brodszky)
8308 ALTE UNGARISCHE MUSIK
(Szendrey-Karper)
6177 BACH, J. S.: Suite für Gitarre (Brodszky)
8500 — Zwanzig leichte Stücke (Szendrey-Karper)
BAKFARK, V.: Opera omnia (Kritische
Gesamtausgabe)(Homolya, Benkő)
7032 I. Das Lautenbuch von Lyon
7926 II. Das Lautenbuch von Krakau
Das Lautenbuch von Lyon in Einzelausgaben
(Bearbeitung für Gitarre)
8681 — Che più foc'al mio foco
8677 — D'amours me plains
8671 — Fantasia I
8672 — Fantasia II
8673 — Fantasia III
8674 — Fantasia IV
8680 — Il ciel che rado
8675 — Le corps absent
8678 — Martin menoit
8870 — O combien est
8676 — Or cien ça, vien, m'amye
8679 — Si grand è la pietà

BARTÓK, B.: Für Kinder. Ausgewählte
Stücke für Gitarre (Brodszky)

- 5790 Band I
6349 Band II
7495 — Für Kinder. 60 Sätze für Gitarre
(Szendrey-Karper)
7414 BORSODY, L.: Colour-Pieces
(Szendrey-Karper)
8370 — Pezzo per chitarra (Szendrey-Karper)
8615 — Vier Skizzen
6303 FARKAS, F.: Alte ungarische Tänze
(Szendrey-Karper)
7329 50 UNGARISCHE VOLKSLIEDER
(Szendrey-Karper)
8110 GITARRENMUSIK FÜR ANFÄNGER
(Vereczkey)
7751 GITARRENMUSIK AUS KUBA
8614 GRANADOS, E.: Stücke für Gitarre (Velasco)
8529 HUZELLA, E.: Drei Tänze für Gitarre
7912 KADOSA, P.: Elf leichte Stücke (Adrovicz)
6332 KALMÁR, L.: Monologo
2848 KLASSIKER FÜR GITARRE (Brodszky)
8883 KOVÁTS, B.: Kurze Gitarrenstücke für Schüler
8742 — Nocturne rhapsodique
6428 PAGANINI, N.: Kleine Stücke für Gitarre
(Vereczkey)
PATACHICH, I.: Kinderlieder für Gitarre
8344 Band I
8345 Band II
8533 SÁRI, J.: Acht leichte Charakterstücke
7818 SPANISCHE GITARRENMUSIK (Velasco)
7592 SUGÁR, R.: Ungarische Kinderlieder für ein
und zwei Gitarren (Adrovicz)
2985 UNGARISCHE MUSIK FÜR GITARRE,
aus des ersten Hälfte der 19. Jahrhunderts
(Brodszky)
5757 VIRCHI, P.: Saltarelli, canzoni e fantasie
(Brodszky)
5967 VISÉE, R. de – COSTE, N.: Sechs Stücke
für Gitarre (Vereczkey)
WAISSSEL, M.: Tabulatura (Benkő) „Orpheus“
8557 Band I
8558 Band II

Zwei Gitarren
6844 DIABELLI, A.: Fuge für 2 Gitarren
(Vereczkey)
8805 GITARRENDUOS FÜR ANFÄNGER
(Mosóczi)
7713 KODÁLY, Z.: Bicini. 30 Übertragungen
für Gitarre (Vereczkey)

Gitárművek

Iskolák és gyakorlatok

- 8856 CARULLI, F.: Hat etűd (Benkő)
CSEPEI T.: Basszusgitar iskola
7424 I. kötet
7449 II. kötet
— Elektromos-gitar iskola
7485 I. kötet
7486 II. kötet
5505 KLASSZIKUS ETŰDÖK gitárra (Puskás)
8418 NAGY E. – MOSÓCZI M.: Gitáriskola
I. kötet
8768 PATACHICH I.: Kjs tanulmányok gitárra
PÁPAI Gy.: Gyakorlófüzet gitárra
7456 I. Kezdő gitárosok számára
7484 II. Preludiumok és dallamos tanulmányok
5675 PUSKÁS T.: Gitáriskola
8729 SZENDREY-KARPER L.: Gitárgyakorlatok
I. kötet
7754 VERECZKEY L.: A gitar hangolása

Szólógitar

- 8818 ALBÉNIZ, I.: Gitárdarabok
(Velasco)
7020 ALBÉNIZ, I. – GRANADOS, E.: Két spanyol
tánc (Velasco)
6177 BACH, J. S.: Gitárszvit (Brodsky)
8500 — Hűsz könnyű darab gitárra
(Szendrey-Karper)
BAKFARK, V.: Opera omnia (Kritikai
összkiadás) (Homolya, Benkő)
7032 I. A lyoni lantkönyv
7926 II. A krakkói lantkönyv
Különkiadások „A lyoni lantkönyv”-ből
(gitárátiratok)
8681 — Che più foc'al mio foco
8677 — D'amours me plains
8671 — Fantasia I
8672 — Fantasia II
8673 — Fantasia III
8674 — Fantasia IV
8680 — Il ciel che rado
8675 — Le corps absent
8678 — Martin menoit
8870 — O combien est
8676 — Or vien ça, vien, m'amy
8679 — Si grand è la pietà
BARTÓK B.: Gyermeknek. Válogatott
darabok gitárra (Brodsky)
5790 I. kötet
6349 II. kötet

BARTÓK, B.:

- 7495 — Gyermeknek. 60 tétel gitárra
(Szendrey-Karper)
8615 BORSODY L.: Négy vázlat
8370 — Pezzo per chitarra (Szendrey-Karper)
7414 — Szín-darabok (Szendrey-Karper)
6303 FARKAS F.: Régi magyar táncok
(Szendrey-Karper)
8110 GITÁRMUZIKA KEZDŐKNEK
(Vereczkey)
8614 GRANADOS, E.: Gitárdarabok
(Velasco)
8529 HUZELLA E.: Három tánc gitárra
7912 KADOSA P.: 11 könnyű darab
(Adrovicz)
6332 KALMÁR L.: Monologo
2848 KLASSZIKUSOK GITÁRRÁ (Brodsky)
8742 KOVÁTS B.: Nocturne rhapsodique
8883 — Rövid gitárdarabok tanulóknak
7751 KUBAI GITÁRMŰVEK
2985 MAGYAR ZENE GITÁRRÁ. Átiratok
a XIX. század első feléből (Brodsky)
7329 ÖTVEN MAGYAR NÉPDAL
(Szendrey-Karper)
6428 PAGANINI, N.: Előadási darabok gitárra
(Vereczkey)
PATACHICH I.: Gyermekdalok gitárra
8344 I. kötet
8345 II. kötet
8308 RÉGI MAGYAR ZENE (Szendrey-Karper)
1790 RÉGI ZENE GITÁRRÁ (Brodsky)
8533 SÁRI J.: Nyolc könnyű karakterdarab
7818 SPANYOL GITÁRZENE (Velasco)
7592 SUGÁR R.: Magyar gyermekdalok egy
és két gitárra (Adrovicz)
5757 VIRCHI, P.: Saltarelli, canzoni e fantasie
(Brodsky)
5967 VISÉE, R. de – COSTE, N.: I. darab
gitárra (Vereczkey)
WAISSSEL, M.: Tabulatura (Benkő)
„Orpheus”
8557 I. kötet
8558 II. kötet

Két gitar

- 6844 DIABELLI, A.: Fuga 2 gitárra (Vereczkey)
8805 GITÁRDUÓK KEZDŐKNEK (Mosóczi)
7713 KODÁLY Z.: Bicinia. Harminc átirat
(Vereczkey)